

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατον τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖον ἐστίν.”

PLAT. *Phædo*, sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

JAN. 14, 1846.

No. CCLI.—NEW SERIES, No. CLIX.

{ PRICE 3d.
{ STAMPED, 4d.

THE time is drawing near when we have been accustomed to look for the appearance of the Philharmonic Concerts, and it may therefore be worth while to draw attention to the society's plans and prospects of success. On all sides, we regret to say, the most discouraging accounts are circulated. The heavy losses during the last season (estimated at above six hundred pounds, we believe) have compelled the directors to reduce their wonted expenditure, as the only means of prolonging the society's existence; and this retrenchment has necessarily fallen, where least it could be borne, on the band, by whom a decreased rate of salary has, perforce, been accepted. Various arrangements have also been made with the view of improving the attraction of the concerts without materially increasing their average cost; still the directors commence their labours with but a gloomy prospect before them. Upon good authority we state that there has not been, as yet, a single name added to the subscribers' list, and the most sanguine of its supporters speak of the society's final extinction as a catastrophe not to be averted, although, for awhile, it may be deferred. And towards what, we would ask, are these forebodings pointed? Not to a nightly shilling's-worth of quadrilles, which, at best, but be-jingle the people out of all sense of musical decency—not to a race of musico-gymnasts, who spend their lives in a tussle with nature's provision of sinews and muscles—not to an alien school of music, which has nought but fashion and its lascivious weakness to back it in its protracted exclusion of our own;—but to an institution which has, for years past, proudly maintained its rank as the first concert-establishment in Europe; for it is now *certain* that, unless some great change take place in the position and influence of British art, the Philharmonic must cease to exist! This announcement does not convey its full import, either as regards the society itself or its collateral relations, unless we trouble ourselves to consider the advantages to art which are thus, as it were, to be lost or retained by the turn-up of a die.

VOL. XV.—NEW SERIES, VOL. VIII.

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[Printed by John Leighton, 11, Johnson's-court, Fleet-street.]

We all now know and love the instrumental music of Mozart and Beethoven; we have all long since enshrined its mighty authors among our household gods; in fact, by habit, so completely are their works identified with our notions of delight that we can scarcely persuade ourselves that there ever was a time when England knew them not; or when her musicians could not, if so minded, imbibe a fresh stimulant to their ambition with the divine strains of the *Jupiter* or the *Pastorale*. Yet such a time of darkness was there here long after the light had dawned upon our continental brethren—in such a time did the Philharmonic arise—and to that Philharmonic, now threatened with destruction, are we all positively indebted for that knowledge and love which we now possess. For many years after the society's foundation it possessed the only orchestra in this country capable of executing the great instrumental music of Germany. The modern symphony was then almost an object of awe to the English musician; it was something to which he listened with a kind of reverence, but to which—diffident from inexperience and consciously wanting refined art and feeling—he could then scarcely hope to create a parallel. It came upon him as a new order of musical things; unfolding to his contemplation fresh powers in one composer whose vocal writings he had already known, and offering to his familiar acquaintance another and a greater, of whose very existence he was till then all but unconscious. To the great orchestral works of Mozart and Beethoven the Philharmonic afterwards added those of Spohr in its performances; thus introducing to the artist's admiration a new phasis of musical beauty, in peculiarity of school and the utmost refinement of instrumentation. The example thus nobly set, in defiance of the difficulties of a novel style of performance, and the outcries of musty prejudice against "innovations" on the prescriptive right to dullness then enjoyed by English professors, was speedily followed. The ice was broken; and the genial warmth of true inspiration being allowed access to English hearts, its effects were speedily visible in the gradual spread of the new light to the remotest parts of the country. The great works first introduced by the Philharmonic began to be generally known; by their aid a new impulse has been given to musical thought—they have been studied in the musician's solitude—they have become the text-books on which he is taught instrumental composition in its vastness and sublimity—they have been consecrated as patterns for imitation which, we may now proudly boast, have not been held up in vain. And, as a result, in what state do we now find this country? Instead of, as then, possessing but one competent orchestra and a few inditers of common-place glees, Vauxhall-ballads, and trumpery overtures to match, she has now in every considerable town a band capable of respectably performing anything that may be put before them, and a race of young and enthusiastic artists whose genius has been cultivated to the production of works which, if they do not rival those of their giant teachers, may at least fairly challenge Europe, at this day, in a struggle for supremacy. All things, then, impartially considered, we do not overrate the past importance of the Philharmonic Society in stating that to its influence is, circuitously, perhaps, but still mainly, ascribable the high pretensions of English musical art at the present time.

But suppose the period of the Philharmonic's existence to be accomplished—suppose that, after another season of ill-success, it be finally relinquished; whither are we to look for a renewal of the advantages which we have hitherto enjoyed? Who among us will be found prepared with skill and courage to

undertake the care, the responsibility, and the years of patient labour, necessary to work up a new society to the state of importance and pecuniary effectiveness possessed even by the now waning Philharmonic? Will not one year of adverse fortune deter the speculators from advance with visions of ruin? Has not the Society of British Musicians been compelled, through indiscreet management and want of patronage—in other words, *money*—to suspend its concerts, and will not the same fate attend any similar undertaking? Too great reason have we to anticipate that in this will, for the thousandth time, be illustrated the warning truth that it is far easier to destroy a great edifice than to rebuild it. Again, it must not be forgotten that, in the death of the Philharmonic, we lose one main stay of our school for orchestral instrumentalists, who (performers on wind-instruments especially) have not the means of income in teaching possessed by other classes of professors. To great and established concerts like the Philharmonic, must such men principally look for support, and, on the other hand, great concerts cannot exist without them;—they and concert-music are thus reciprocally dependent. As a proof of how small is the encouragement held out for devoting a life to practice of this kind, it may not be irrelevant to state, on unquestionable authority, that the income of the late Mr. Willman—reputedly the best clarinet-player in England—never exceeded three hundred pounds per annum!—and miserably small as this is, what prospect remains of continuing a race of competent artists, should such a support as the Philharmonic crumble from beneath their feet, without the hope of another's arising promptly to supply the deficiency?

Let us be wise in our generation. We have got a noble institution—faulty, doubtless, through the corruption of time, but, at any rate, *existing*;—let us correct it if we can, but, at all events, let us preserve it. It has assuredly neglected its duty to Englishmen in its chary encouragement of their works, it has become somewhat profuse in its repetitions, and it has yielded undue homage to fashionable singers and fashionable music;—we may tax it with all these, and perhaps more delinquencies, but let us not forget that it is yet the *Philharmonic*, and that if we lose it, we shall not, with all its faults, speedily create another at all comparable to it. It now hangs on public opinion, swayed as that always is by the private expressions of artists, and to them, therefore, we would point out the danger of likening themselves to certain political reformers who overthrow and demolish a building while professing but to remove the moss which defaces its walls.

LIFE OF JOHN SEBASTIAN BACH;

WITH A CRITICAL VIEW OF HIS COMPOSITIONS, BY J. N. FORKEL.

CHAPTER II.

JOHN SEBASTIAN BACH was born on the 21st of March, 1685, at Eisenach, where his father, John Ambrosius, was musician to the court and to the town. This J. A. Bach had a twin-brother, John Christopher, who was musician to the court and town at Arnstadt, and was so very like him, that even their own wives could not distinguish them, except by their dress. These twins were perhaps singulars in their kind, and the most remarkable ever known. They tenderly loved each other; their voice, disposition, the style of their music, and everything, in short, was alike in them. If one was ill, the other was so likewise: they died also within a short time of each other. They were a subject of astonishment to all who saw them.

In the year 1695, when John Sebastian was not quite ten years of age, his father died: he had lost his mother at an earlier period. Being thus left an orphan, he was obliged to have recourse to an elder brother, John Christopher, who was organist at Ordruff. From him he received the first instructions in playing on the clavichord. But his inclination and talent for music must have been already very great at that time, since the pieces which his brother gave him to learn were so soon in his power, that he began, with much eagerness, to look out for some that were more difficult. The most celebrated composers for the clavichord in those days were Froberger, Fischer, John Casp. Kerl, Pachelbel, Buxtehude, Bruhns, Böhm, &c. He had observed that his brother had a book, in which there were several pieces of the abovementioned authors, and earnestly begged him to give it to him; but it was constantly denied him. His desire to possess the book was increased by the refusal, so that he at length sought for means to get possession of it secretly. As it was kept in a cupboard, which had only a lattice-door, and his hands were still small enough to pass through, so that he could roll up the book, which was merely stitched in paper, and draw it out, he did not long hesitate to make use of these favourable circumstances. But for want of a candle he could only copy it in moonlight nights; and it took six whole months before he could finish his laborious task. At length, when he thought himself safely possessed of the treasure, and intended to make good use of it in secret, his brother found it out, and took from him, without pity, the copy which had cost him so much pains; and he did not recover it till his brother's death, which took place soon after.

John Sebastian, being thus again left destitute, went, in company of one of his schoolfellows, named Erdmann, afterwards Russian Resident in Dantzic, to Lüneburg, and engaged their in their choir of St. Michael's School as a treble or soprano singer. His fine treble voice procured him here a good livelihood; but he soon lost it, and did not immediately acquire another good voice in its room.

His inclination to play on the clavichord and organ was as ardent at this time as in his more early years, and impelled him to try to see and to hear everything which, according to the ideas he then entertained, could contribute to his improvement. With this view he not only went several times while he was a scholar, from Lüneburg to Hamburg, to hear the organist, John Adam Reinken, who was at that time very famous, but sometimes also to Zell, in order to get acquainted with the prince's band, which consisted chiefly of Frenchmen, and with the French taste, which was then a novelty in those parts.

It is not known on what occasion he removed from Lüneburg to Weimar; but it is certain that he became court musician there in 1703, when he was just eighteen years of age. He exchanged this place, however, in the following year, for that of organist to the new church at Arnstadt, probably to be able to follow his inclination for playing on the organ, better than he could do at Weimar, where he was engaged to play the violin. Here he began most zealously to make use of all the works of the organists at that time celebrated, which he could procure in his situation, to improve both in composition and the art of playing on the organ; and to gratify his desire of learning, even made a journey on foot to Lubeck, to hear Diederich Buxtehude, organist to St. Mary's church in that city, with whose compositions he was always acquainted. For almost a quarter of a year he remained a secret hearer of this organist, who was really a man of talent, and much celebrated in his times, and then returned with an increased stock of knowledge to Arnstadt.

The efforts of his zeal and persevering diligence must have already excited great attention at this time, for he received, in quick succession, several offers of places as organist. Such a place was offered to him in the year 1707, in the church of St. Blasius at Mühlhausen, which he accepted. But a year after he had entered upon it, making a journey to Weimar to perform before the reigning duke, his performance on the organ was so highly approved of, that he was offered the place of court organist, which he accepted. The extended sphere of action for his art in which he here lived, impelled him to exert himself to the utmost; and it was probably during this period that he not only made himself

so able a performer on the organ, but also laid the foundation of his great compositions for that instrument. He had still farther occasion to improve in his art, when his prince, in 1717, appointed him director of the concerts, in which office he had to compose and execute pieces of sacred music.

Handel's master, Zachau, organist at Halle, died about this time; and J. S. Bach, whose reputation was now already high, was invited to succeed him. He, in fact, went to Halle, to prove his qualifications, by performing a piece as a specimen of his skill. However, for what reason is not known, he did not enter upon the office, but left it to an able scholar of Zachau's, of the name of Kirchhof.

John Sebastian Bach was now thirty-two years of age; he had made such good use of his time, had studied, composed, and played so much, and by this unremitting zeal and diligence acquired such a mastery over every part of the art, that he stood like a giant, able to trample all around him into dust. He had long been regarded with admiration and wonder, not only by amateurs, but by judges of the art, when, in the year 1717, Mr. Marchand, formerly much celebrated in France as a performer on the clavicord and organ, came to Dresden, where he performed before the king, and obtained such approbation, that a large salary was offered him, if he would engage in his majesty's service. Marchand's merit chiefly consisted in a very fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin, at least as may be judged by his compositions. But J. S. Bach had an equally fine and elegant style, and at the same time a copiousness of ideas, which might perhaps have made Marchand's head giddy, if he had heard it. All this was known to Volumier, at that time director of the concerts in Dresden. He knew the absolute command of the young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist, in order to give his prince the pleasure of judging of their respective merits, by comparing them himself. With the king's approbation, therefore, a message was dispatched to J. S. Bach, at Weimar, to invite him to this musical contest. He accepted the invitation, and immediately set out on his journey. Upon Bach's arrival in Dresden, Volumier first procured him an opportunity secretly to hear Marchand. Bach was not discouraged, but wrote to the French artist a polite note, formally inviting him to a musical trial of skill: he offered to play upon the spot whatever Marchand should set before him, but requested the same readiness on his part. As Marchand accepted the challenge, the time and place for the contest were fixed, with the king's consent. A large company of both sexes, and of high rank, assembled in the house of Marshal Count Fleming, which was the place appointed. Bach did not make them wait long for him, but Marchand did not appear. After a long delay, they at last sent to inquire at his lodgings, and the company learned, to their great astonishment, that Marchand had left Dresden in the morning of that day, without taking leave of anybody. Bach alone, therefore, had to perform, and excited the admiration of all who heard him; but Volumier's intention, to show, in a sensible and striking manner, the difference between the French and German art, was frustrated. Bach received on this occasion praise in abundance; but it is said that he did not receive a present of 100 louis-d'ors, which the king had designed for him.

He had not long returned to Weimar, when Prince Leopold of Anhalt-Cöthen, a great judge and lover of music, invited him to take the office of master of his chapel. He immediately entered on this office, which he filled nearly six years; but during this time (about 1722) took a journey to Hamburg, in order to perform on the organ there. His performance excited universal admiration. The veteran Reinken, then near a hundred years old, heard him with particular pleasure; and in regard to the chorus, "*An Wasserflüssen Babytons*," which he varied for half an hour in the true organ style, he paid him the compliment of saying, "I thought that this art was dead, but I see that it still lives in you." Reinken himself had some years before composed that chorus in this manner, and had it engraved, as a work on which he set a great value. His praise, therefore, was the more flattering to Bach.

On the death of Kuhnau, in the year 1723, Bach was appointed director of

music, and chanter to St. Thomas's School at Leipsig. In this place he remained till his death. Prince Leopold of Anhalt Cöthen had a great regard for him, and Bach therefore left his service with regret. But the death of the prince occurring soon after, he saw that Providence had guided him well. Upon this death, which greatly afflicted him, he composed a funeral dirge, with many remarkably fine double choruses, and executed it himself at Cöthen. That in his present situation he received the title of master of the chapel from the Duke of Weissenfels; and in the year 1736, the title of court composer to the King of Poland, Elector of Saxony, is of little consequence, only it is to be observed that the last title was derived from connections in which Bach was engaged by his office of chanter in St. Thomas's School.

His second son, Charles Philip Emanuel, entered the service of Frederick the Great in 1740. The reputation of the all-surpassing skill of John Sebastian was at this time so extended that the king often heard it mentioned and praised. This made him curious to hear so great an artist. At first he distantly hinted to the son his wish that his father would one day come to Potsdam. But by degrees he began to ask him directly, why his father did not come? The son could not avoid acquainting his father with these expressions of the king's: at first, however, he could not pay any attention to them, because he was generally too much overwhelmed with business. But the king's expressions being repeated in several of his son's letters, he at length, in 1747, prepared to take this journey in company of his eldest son, William Friedemann. At this time the king had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening, just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of the strangers who had arrived. With his flute in his hand he run over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, "Gentlemen, old Bach is come." The flute was now laid aside; and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace. William Friedemann, who accompanied his father, told me this story, and I must say that I still think with pleasure on the manner in which he related it. At that time it was the fashion to make rather prolix compliments. The first appearance of J. S. Bach before so great a king, who did not even give him time to change his travelling-dress for a black chanter's gown, must necessarily be attended with many apologies. I will not here dwell on these apologies, but merely observe, that in William Friedemann's mouth they made a formal dialogue between the king and the apologist.

But what is more important than this is, that the king gave up his concert for this evening, and invited Bach, then already called the old Bach, to try his forte-pianos, made by Silbermann, which stood in several rooms of the palace. The musicians went with him from room to room, and Bach was invited everywhere to try and to play unpremeditated compositions. After he had gone on for some time, he asked the king to give him a subject for a fugue, in order to execute it immediately without any preparation. The king admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to hear a fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it, to the astonishment of all present, in the same magnificent and learned manner as he had done that of the king. His majesty desired also to hear his performance on the organ. The next day, therefore, Bach was taken to all the organs in Potsdam, as he had before been to Silbermann's forte-pianos. After his return to Leipsig, he composed the subject, which he had received from the king, in three and six parts, added several artificial passages in strict canon to it, and had it engraved, under the title of "*Musicalisches Opfer*" (Musical Offering), and dedicated it to the inventor.

This was Bach's last journey. The indefatigable diligence with which, particularly in his younger years, he had frequently passed days and nights, without intermission, in the study of his art, had weakened his sight. This weakness continually increased in his latter years, till at length it brought on a very

painful disorder in the eyes. By the advice of some friends, who placed great confidence in the ability of an oculist who had arrived at Leipzig from England, he ventured to submit to an operation, which twice failed. Not only was his sight now wholly lost, but his constitution, which had been hitherto so vigorous, was quite undermined by the use of, perhaps noxious, medicines, in consequence of the operation. He continued to decline for full half a year, till he expired on the evening of the 30th of July, 1750, in the 66th year of his age. On the morning of the tenth day before his death, he was all at once able to see again, and to bear the light. But a few hours afterwards he was seized with an apoplectic fit; this was followed by an inflammatory fever, which his enfeebled frame, notwithstanding all possible medical aid, was unable to resist.

Such was the life of this remarkable man. I only add that he was twice married, and that he had by his first wife seven and by the second wife thirteen children, namely, eleven sons and nine daughters. All the sons had admirable talents for music; but they were not fully cultivated, except in some of the elder ones.

DEATH OF THE "MUSICAL JOURNAL."

SOME waggish penny-a liner has sent us the following:—"DIED:—On Tuesday, December 29th, 1840, after a long and painful illness, the 'Musical Journal.' A temporary suspension of its vital functions took place some months since, and its sincere friends ardently hoped that its sufferings were then finally terminated, but they were unfortunately doomed to witness a recommencement of its painful existence early in December last, which it continued to drag on until the close of the year, when death mercifully released it from its career of affliction. Its disease is said to have been a gradual *stoppage of its circulation.*"

We insert the above, through fear of giving offence to any member of our penny-a-lining establishment; but we nevertheless disapprove of all such squibs as ill-natured and productive of no good. The "Musical Journal," in its last dying speech, gives the following among the reasons for its suicide:—"that shortly after the appearance of the "Musical Journal," a meeting was held by a certain *clique* of half-and-half professors, who pretend to write musical criticisms for the public papers, as to whether so dangerous a pamphlet should not be immediately suppressed (that is, *written down*), but who, having received a hint that such a course would bring a hornet's nest about their ears, very wisely and graciously permitted its appearance from time to time." This statement we can almost venture to contradict without inquiry; for unless the "half-and-half professors" alluded to, saw something more in its pages than we ever did, the "Musical Journal" had not sufficient importance to create an alarming interest in any quarter. The true cause of its ill-success is easily penetrated—it was an ill-written work, and therefore did not deserve the patronage which, on its own showing, was denied it. A succession of ignorant and illiberal criticisms, and a constant abuse of every effort of foreign art for no better reason than because it was *foreign*, could only interest a very small and uninfluential section of the profession;—their effect on the whole body is evident in the non-success which has attended the "Musical Journal" throughout its career.

HEMPSON, THE CELEBRATED IRISH HARPER.

FROM THE ANCIENT MUSIC OF IRELAND: BY EDWARD BUNTING.

DENYS A HAMPSY OF HEMPSON, with whom the editor of this collection was many years ago struck as a model of the old Irish school, was born shortly after Carolan, in the year 1695. He had been in Carolan's company when a youth, but never took pleasure in playing his compositions. The pieces which he delighted to perform were unmixed with modern refinements, which he seemed studiously to avoid: confining himself chiefly to the most antiquated of those strains which have long survived the memory of their composers, and even a knowledge of the ages that produced them. Hempson was the only one of the harpers at the Belfast Meeting, in 1792, who literally played the harp with long crooked nails, as

described by the old writers. In playing, he caught the string between the flesh and the nail; not like the other harpers of his day, who pulled it by the fleshy part of the finger alone. He had an admirable method of playing *staccato* and *legato*, in which he could run through rapid divisions in astonishing style. His fingers lay over the strings in such a manner, that when he struck them with one finger, the other was instantly ready to stop the vibration, so that the *staccato* passages were heard in full perfection. When asked the reason of his playing certain parts of the tune or lesson in that style, his reply was, "That is the way I learned it," or, "I cannot play it in any other." The intricacy and peculiarity of his playing often amazed the editor, who could not avoid perceiving in it vestiges of a noble system of practice, that had existed for many centuries; strengthening the opinion, that the Irish were, at a very early period, superior to the other nations of Europe, both in the composition and performance of music. In fact, Hempson's *staccato* and *legato* passages, double slurs, shakes, turns, graces, &c. &c. comprised as great a range of execution as has ever been devised by the most modern improvers.

It will be satisfactory to such as take an interest in the simple annals of the harpers, and venerate any vestiges of the bardic system, to learn, that the close of Hempson's long life of 112 years (he died in 1807) was rendered comfortable by the humanity of the Rev. Sir H. Harvey Bruce, from whose hand he was often literally fed. The day before his death, upon hearing that this gentleman had come to his cabin, he desired to be raised up in his bed, and the harp placed in his hands. Having struck some notes of a favourite strain, he sunk back, unable to proceed, taking his last adieu of an instrument which had been a companion, even in his sleeping hours, and was his hourly solace through a life protracted to the longest span. His harp is preserved in Sir Henry's mansion, at Downhill, as a relic of its interesting owner.* It was made by Cormac O'Kelly, about the year 1700, at Ballynascreen, in the county Derry; a district long famous for the construction of such instruments, and for the preservation of ancient Irish melodies in their original purity. It was with great difficulty the editor was able to procure the old harp music from Hempson. When asked to play the very antique tunes, he uniformly replied, "there was no use in doing so—they were too hard to learn—they revived painful recollections." In short, he regarded the old music with a superstitious veneration, and thought it, in some sort, a profanation to divulge it to modern ears.

CORRESPONDENCE.

ROYAL SOCIETY OF MUSICIANS.

To the Editor of the Musical World.

SIR,—Not to notice an article which appeared in the "Musical World" last week, relative to the Royal Society of Musicians, would be to suffer an impression to remain on the mind of all those who read it, that the institution was very improperly managed. The writer of the article states that "A report is annually printed, in which the names, residences, and situations of claimants on the funds, the amount they receive, and the length of time they have enjoyed the same, and the infirmities and misfortunes which have entitled the said recipients to the Society's assistance, or compelled them to demand it, are fully chronicled and set forth." I shall at once attack the bull by the horns, by saying, that there is not a word of truth in all this! The annual report presented to the subscribers merely contains a sketch of the rise and progress of the Society, together with the names of the patrons, officers, honorary subscribers, professional members, and an abstract of the amounts of the preceding year.

* The following lines are sculptured on it:—

In the days of Noah I was green;
After his flood I've not been seen
Until seventeen hundred and two, I was found,
By Cormac Kelly, under ground;
He raised me up to that degree,
Queen of Music they call me."

The sides and front are made of white willow, the back of bog fir, patched with copper and iron plates. Quin's harp was made by the same artist. The editor saw it at Egan's, the late harp-maker's in Dublin. It is a handsomely formed instrument, and made, as usual, of red willow from the bog. It bears date 1707.

At Christmas, a circular containing a list of the governors and the several committees, together with the names, ages, and residences of the claimants, is printed for the private use of the members only.

Some fifteen years ago, at one of the public dinners given by the Society, an honorary subscriber called the governors to account for not printing a statement of the funds in the annual report, as most other societies did. Mr. Hawes, at the request of the committee, promised that it should be done in future, which has been regularly the case; but no name of a single claimant has ever been inserted in the annual report; while the names, ages, and addresses of candidates for the bounty of the National Benevolent Institution (a noble charity), most of whom have moved in a highly respectable sphere, are printed, and the names of those who are elected, are published in the newspapers. I will not accuse the writer of wilfully endeavouring to injure our excellent society in the opinion of its patrons and friends; but I do protest against the promulgation of erroneous and false statements with impunity; particularly as they are calculated to stem the source of charity, on the basis of which was established the Royal Society of Musicians, in 1738.

15, Store-street,
January 11, 1841.

I remain, Sir, yours, &c.

JOHN PARRY, Hon. Treasurer.

[Our respect for Mr. Parry, both as a man and a functionary, ensures the publication of his letter; but we cannot suffer it to go forth without casting back, and we trust repudiating, the unmitigated charge of mendacity it contains—we can hardly be expected to give ourselves “the lie” in print, especially as so many circumstances concur in the corroboration of what we have asserted. Mr. Parry rather unguardedly declares that there is not one word of truth in our statement; and a little below very innocently informs us that (not an *Annual Report*, but) a *Christmas Circular* is printed for private distribution amongst the members, containing amongst other matters—list of the names, ages, and residences of the claimants, &c. &c. Further on Mr. Parry protests against what he is pleased to call our erroneous and false account—to the error we plead guilty, but the falshood we presume to be fully controverted by the hundred or more printed *Christmas Circulars* distributed amongst the members—we deny that any printed *Circular* can be private, for very few persons now-a-days are careful of such documents, or evince the slightest interest for their integrity; and we ourselves have frequently seen copies of the printed *Christmas Circular* indifferently exposed upon the tables of our friends who are members of the society; thus the channels to the newspapers are multiplied a hundred fold, the private distribution is proved to be a mere joke, and the secrets of the society—secrets that generosity and benevolence delight to preserve—are made notorious as the light of noonday. But we turn from the verbal equivoque of the printed *Christmas Circular*, to the real misnomer and anomaly which Mr. Parry and the managers of the society’s affairs seem so eager to establish; and which is the root and source of the evil complained of. We contend that the Royal Society of Musicians is in no way analogous to the National Pension Society, or to any public charity, however noble—its members do not receive its advantages through public canvass and election, therefore have no need to advertise their claims—the managers of its fund are answerable to no superior or extended body of voters, consequently are not compelled to publish the items of its disposal—the public has no right to be informed of the internal arrangements of the society; and the word “charity” (not in the dictionary meaning but in the conventional one) applies as little to the assistance received by the claimants, as to the fortunes of Bank proprietors and New River Company shareholders, whose original small deposits, having been turned to the most profitable account by wise and successful speculation, have made their institutions permanent and themselves wealthy. We subjoin the letter of another correspondent, which fully bears us out in our argument, and evinces the individual feeling of members on the subject; and, for our own parts, we repeat that our sole wish and motive in this discussion is for the prosperity of this most laudable institution, and for the real welfare of its members as artists and as men.—Ed. M. W.]

To the Editor of the Musical World.

MR. EDITOR,—Your notice of the Royal Society of Musicians last week, merits the praise and gratitude of every sensible member—for such, and for myself, I thank you.

The fact is, of late years the affairs of our society have got into the hands of a meddling junta, who do not understand the merits of the proverb, "Let well alone." One or more of these worthies being contributors of gossiping paragraphs to the newspapers, to serve their own turn in that quarter, if not to indulge a little personal vanity at the expense of their less lucky brethren, are constantly bringing the society and its secrets before the public, to the great annoyance of its claimants, and the conscientious vexation of every thinking member. Hence the paragraph in the *Sunday Times* of yesterday, which, in the very teeth of your just reproof, infers to the public, that my old and generally esteemed friend, Mr. W. Parke, is *charitably* supported by this institution; when, to my knowledge, that worthy man was a contributor for more than thirty years, both by his pocket and his professional and other services, to the fund from which he now accepts assistance. But, Mr. Editor, we are not to be ranked as dependants of a public charity—each member having purchased, by his election and by his entrance fee, a right and title to share the long-accumulated funds of the Society. This fact is recognized by the law passed a few years back, which regulates, that all new members from its date shall pay a double entrance fee, and a double yearly contribution, in consideration of the increased amount of the said joint-stock fund of which they thus become participators. As for the annual black list, I can assure you it is a great eye-sore and heart-sore to at least nine-tenths of the members—to all who claim, or are likely to become claimants, and to the larger portion of those whose better prospects do not require assistance—men who cannot be indifferent to the mortifications of others, and who would desire to see the Royal Society of Musicians as independent in principle as they are themselves individually in practice. Hoping you will not suffer the good cause to sleep, and that the influence of your public notices may provoke our officials to remove an evil over which individual remonstrance would have no control, I remain, Mr. Editor, your constant reader and obedient servant,

London, 11th January, 1841.

CONTRA BASSO.

REVIEW.

Nos. 1 and 2 of the English Ballad-singer; songs composed by George Linley, Esq.

These are, as their title would almost imply, pieces of ultra-musical simplicity and decidedly pretty, withal, of their kind. Of the two we prefer the second, "I resign thee ev'ry token," which is as easy as any combination of notes well can be, and yet capable of much expression from the lips of a good singer.

The separation; The days of yore; The echo; Nora Creina; songs composed by F. Nicholls Crouch.

With but one exception, we find nothing in these songs sufficiently out of the ordinary track to demand particular criticism, and we therefore confine ourselves to remarking, generally, that they are all pretty, singable, and likely to make friends by reason of their containing that straightforward kind of tune which most readily fixes itself on ordinary ears. Mr. Crouch should, however, pay more attention to his accompaniments, which it is just as easy to a musician to manufacture correctly as otherwise, and which are infinitely more pleasing under the former aspect than the latter.

Our exception refers to the fourth song—"Nora Creina," which is distinguished from the rest by an abundance of character and its departure from that every-day phraseology which enters largely into the composition of the others.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—(From our own Correspondent.)—At this gay season, this very gay people assume their gayest aspect and manners, and exuberant is the result. Every theatre, every *salle de danse*, every *Guingette* in the faubourgs throws wide its portals to be gorged by the eager-minded and itching-footed—musicians in every grade, from the opera *directeur* to the grinding Savoyard with his barrel dulcimer, are in high request; the weather is wretched in vain—people do not succumb to it—smiles and caresses supply the lost sunshine and starlight—dancing-shoes kick away the frost and its concomitants—fiddle-strings and rosin

are at their highest premium, and the thermometer of Parisian enjoyment mounts its mercury to the top of the glass.

The Carnival *bals masqués*, at the *Academie Royale*, commenced on the 2nd inst. I have never beheld so elegant, so animated a throng—the vast area formed by the entire stage and covered parterre, the whole most tastefully adorned and illuminated, was crowded to excess; while the boxes exhibited their finest holiday decoration—a galaxy of the loveliest faces in the world. I met the glances of vast numbers of our fair countrywomen, whose eyes seemed to catch a yet brighter lustre from the hilarity of the scene. The dancing, which from the great pressure commenced at a late hour, was kept up till an early one—the music was, of its kind, surpassingly excellent. On Monday, the 4th, we had a revival of *La Juive*, for the *début* of Heinefetter* in the character of *Rachel*, whose reception was great and fully merited. I am slow in forming an opinion, so shall defer any judgment on the performance till I have seen and heard the lady again; but Halevy, the composer of the opera, told me this morning, that “he had nothing to regret,” and that “he considered the place of Madame Falcon fully supplied.”

Hotel de Nantz, Place Carousel, 6th Jan. 1841.

METROPOLITAN.

THE EASTERN INSTITUTION gave its second concert on the 7th inst., under the direction of Mr. T. Cooke. Herr Frisch played a flute concerto with much taste and execution, and M. Pilet, on the violoncello, elicited great and deserved applause. Mr. Eliason led the band, which was numerous and effective—the vocalists were Mr. and Mme. Balfe, Mr. Harrison and Miss Masson, who were severally encoired in their most popular performances.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

LIVERPOOL.—*Soiree at the Royal Institution.*—The second soiree of the season took place at the Royal Institution, on the evening of Wednesday, the 6th inst. The attendance was highly respectable, though scarcely so numerous as it has been on previous occasions. At eight o'clock, as usual, the company seated themselves in the lecture-room, when Mr. T. Venables, of Chester, read an essay on the Ancient Minstrelsy and Popular Ballads of England, in illustration of which Miss Sarah Venables sang several ancient English national airs. Mr. Venables began by observing, that it had long been a popular fallacy that the English had no national music—a fallacy arising solely from the indolence of collectors and publishers; for whilst, within the last century, there had been given to the world many collections of Welsh, Scottish, and Irish airs, there had in the same period been scarcely one collection of English airs made. This reproach had of late been wiped away by his friend, Mr. William Chappell, of London, whose Collection of National English airs displayed great research, industry, and talent. From this interesting work he should draw the materials for his essay, which would serve to introduce to the audience the almost forgotten minstrelsy of our ancestors in a popular form. He should point out some of the peculiar characteristics which distinguished the old English airs from those of any other nation. The first of these was the frequency of the pauses. The minstrels, in the absence of newspapers, were the great medium of conveying news from one end of the country to the other, and it was absolutely necessary that the tunes should be constructed so as to enable the singer to have frequent breathing places. They were also invariably of simple construction, and almost always plaintive, and the last three notes fell gradually into the key note. A great majority of them were in minor keys, agreeing in this respect with those of Russia, and disagreeing with those of Ireland and Scotland, which were chiefly in major keys. Whilst others were martial and melancholy, in the old English ballads there were a certain

* Our correspondent does not inform us whether this be Mme. Stoeckel Heinefetter, who was so successful here at the German Opera last season, or a relation of hers. We have written to him, to inquire, and will give our readers the earliest information.—ED. M.W.

firmness and solidity of expression which admirably harmonized with the independence and freedom of the national character. "Chevy Chase" had ever been admired by good judges. Its genuine strokes of nature and artless passion had recommended it to the most refined and the most simple; it had often formed the amusement of childhood, and had been the favourite of riper years. This celebrated heroic poem was composed in the year 1450; but as many of the words had become obsolete, his daughter would sing a portion of it from a copy of 1610. Miss Venables accordingly sang several stanzas simply and sweetly. Her voice possesses a good and clear tone; but her enunciation was not sufficiently distinct, especially for a ballad-singer. Her first effort, however, was very favourably received, and in subsequent vocal illustrations she acquitted herself in a very praiseworthy manner, and was much applauded. Some of the old airs, Mr. Venables proceeded to say, were remarkable from the accent falling on the second instead of the first note, of which he gave a specimen on the pianoforte, in the air of "Paul's Walk." He then proceeded to point out the differences between the English national melodies, and those of Wales, Scotland, Ireland, and Italy. The martial character and indomitable spirit of the ancient Cymry were well expressed in their music. The difference of style was as complete and as well defined, as the character, language, and manners of the inhabitants, and the peculiar features of their respective countries. The Welsh airs were very good. Mr. V. gave a specimen. The Scotch were the most plaintive of all, and abounded in beauties. The duet, "Ye banks and braes," was given as a specimen by Mr. and Miss Venables. The joyous character of the Irish music was so characteristic that it could not be mistaken; and the fact was illustrated by the performance of a part of a favourite Irish air. For the sake of variety, and contrasting still further the ancient music with the modern, Miss Venables introduced the celebrated polacca, "Son Vergine," from *Il Puritani*. Mr. V. then proceeded to give a very succinct account of the rise, progress, and decline of the ancient minstrels throughout England. The romantic spirit of chivalry, with its devotion to the fair sex, and the spirit of the elder romances, could not have been derived from the Romans. Wharton very justly observed, that nothing more discriminated the manners of the Greeks and Romans, than the small amount of attention and respect with which those two celebrated nations treated woman, and the inconsiderable share she was permitted to take in conversation. No sooner, however, was the Roman empire overthrown, and the Gothic tribes established throughout Europe, than the position of females was considerably improved, and she attained to a height of consideration which she had never reached before. Though the word minstrel was strictly of Norman origin, there had been in early ages men who sang verses composed either by themselves or others. It seemed to be the opinion of the learned that the minstrels were the successors of the bards, who were in early ages so much admired and esteemed by the people of Gaul, Britain, and Ireland, and by almost all the inhabitants of Europe, whether of Gaelic or Celtic origin, and by none more than those of Teutonic race. For many ages after the Norman conquest, the minstrels continued to be a distinct race, and gained a livelihood by singing verses at the houses of the barons, where they were hospitably received; and although many only recited the compositions of others, some composed songs, and all could probably invent some few stanzas on occasion. The character of the minstrels and the estimation in which they were held, differed much at different periods. In the time of Richard I., who was himself a minstrel, the order was in its palmy state; but some time after it began gradually to decline, until, in the time of Elizabeth, minstrels were in an act of parliament classed with vagabonds and beggars, and restricted from pursuing their calling. Mr. V. having mentioned that the invention of counter-point, or harmony, was ascribed to England, proceeded to give a variety of other specimens of the ancient minstrelsy of England. He afterwards observed that the reign of Elizabeth was prolific in composers, many of whose works excited admiration in the present day. He introduced an air entitled "Shall I go walk?" which was a great favourite with the royal lady, as appeared from its being three times inserted in her virginal book, twice with variations. This was sung with very good taste by Miss Venables. Mr. V. then performed on the pianoforte the March played before Mary Queen of Scots, when going to execution—a very beautiful, striking, and solemn composition, with which the audience were particularly delighted. A hymn from a MS. of 1588, entitled "Four merciless invaders," composed on the threatened invasion by the Spanish Armada, and breathing a mixture of devotion and defiance that form a curious example of the spirit of the times, was next sung by Miss Venables. The song written by Lord Wharton in 1688, the burthen of which is "Lero lero lillibullero," and which is said to have had a great effect in producing the Revolution, was then adverted to. The tune, Mr. V. said, was the same as that now used in convivial parties to the words,

"A very good song, and very well sung,
Jolly companions every one."

The Jacobites afterwards adopted it, and, as it was said to have been the principal means of depriving King James of his crown, so was this very tune nearly instrumental in placing the crown on the head of his son. The song, "The king shall enjoy his own again," was a very fine specimen of English national airs. The air of a song called "Farewell to Manchester," composed at the time the royalist troops left that town, in 1645, and which soon became excessively popular, was given on the pianoforte, after which Mr. V. and his young daughter sang the duet, "Here's a health unto his Majesty," written for Charles II. Other specimens were given in the course of the essay, which concluded at half past nine. The audience expressed their gratification at the close by marked applause.

OBITUARY.

MR. GEORGE NICKS.—This highly respectable member of the musical profession died at his residence in New Cavendish-street on Friday last. Mr. Nicks was formerly engaged in the Opera and Covent-garden bands, and has been very long a member of the Ancient and Philharmonic orchestras; he had also for many years the sole management of the Subscription Concerts given by the stewards of the Music Rooms at Oxford. In private life, the deceased has enjoyed the reputation of a most amiable and conscientious man; and his death, which was sudden, will long be lamented by a wide circle of friends and pupils.

MISCELLANEOUS.

SOCIETY OF BRITISH MUSICIANS.—The adjourned general meeting was held on Tuesday, when a discretionary power was voted to the committee with regard to the projected concert which it is intended shall take place on or about the 15th of February at the Hanover-square Rooms. The music will be selected from the most approved works of the members for the last six years; the band will be on a very extensive scale, and the solo players and principal singers will be chosen from the most distinguished in England. An extra committee was appointed to assist the regular directors in the arrangement of this interesting performance which bids fair to do honour, not only to the Society of British Musicians, but to the national cause it is their object to promote.

MR. BLAGROVE, MR. LINDLEY, MISS BIRCH, AND MISS DOLBY returned to town on Saturday, from the eastern counties, being unable to proceed on their tour, owing to the indisposition of Miss Birch, who had caught a severe cold in consequence of the severity of the weather. Messrs. Blagrove and Lindley, with some vocalists, are engaged at Birmingham this week, and they will give concerts at some of the midland towns during the month.

NEW MUSICAL SCHOOL.—We rejoice in the establishment of a society for the general diffusion of vocal instruction in this country—a school for the teachers of national and Sunday schools will be opened at Exeter Hall in February, under the direction of Mr. John Hullar, who has recently made an extensive tour on the continent for the purpose of acquiring the system of Professor Wilhelm, now in active and successful operation throughout Germany and France; on this principle the teachers in large seminaries are enabled to impart with great facility the correct theory and practice of vocal music to their pupils; and the plan of commencing by the creation of proficient instructors is in itself an augury of high advantage in the result.

MUSIC AT SEA.—An order has been issued by the Admiralty for the distribution of a selected edition of Dibdin's songs amongst the upshoots of our navy, whose gallant predecessors were wont to gather inspiration in danger, and consolation in rest, from their straightforward sentiment and natural flow of melody. This is a wise and praiseworthy measure, for Dibdin was the David of the sea, and his *Psalter* has taught and encouraged better things on the ocean than charity-school psalm-singing has ever inculcated on shore.

NATIONAL MUSIC UNDER ROYAL PATRONAGE.—Byrne, the celebrated blind Irish harper, attended at Windsor Castle last Thursday evening, by command, and was highly complimented by the queen for his performance of various me-

lodies and other wild Irish minstrelsy. Indigenous talent is, it seems, looking up in certain hitherto exclusive purlieus.

GERMAN OPERA.—We are now told that Mr. Bunn has engaged the Princess's Theatre for the German company to open on the 21st. of March, but there have been so many rumours respecting the speculations for the ensuing season, that we are weary of the trouble required to sift out the truth and merely record the *on dit* as it has reached us.

THE PROFESSIONAL CHORAL SOCIETY will celebrate the birthday of Haydn by the performance of *The Seasons* at Hanover-square, on the 31st of March. The arrangements for this tribute to the great composer are on an unusually extensive scale, and the perfection already attained by the members in some of the choruses of this extraordinary work, promise its ultimate development in a style quite unprecedented and scarcely anticipated by those who have attended its previous performance.

MISS NUNN.—We learn that this young lady, a native of Ireland, now engaged at the Lyceum concerts, has recently returned from Milan, having attained a very considerable reputation at the Scala Theatre, where she supported the principal parts in thirteen operas, during an engagement of nearly two years, which terminated last summer. Miss Nunn's fluency in the language afforded the Italians a pretext for asserting that she was a native; we scarcely wonder at this pardonable jealousy when we call to mind the great success of Miss Adelaide Kemble and Mrs. A. Shaw (late Miss Postans) at the same theatre. Truly this trio of English syrens must have shaken the exclusiveness of the self-styled "children of song," yet we are told an English opera is impracticable, for lack of an English *prima donna*.

MORE OPERATIC SCHEMES.—It seems there are two new English Opera speculations afloat—the one projected by Mr. Eliason at Drury-lane, the other concocted between Mr. Laurent and Mr. Mitchell, the bookseller, at the Lyceum. Mr. Balfe, the *hic et ubique* of London and Paris opera surmising, appears to be (not the main spring, but) the restless pendulum of both these embryo pieces of contrivance—vibrating between the one and the other, and giving just sufficient mobility to either to keep it in agitation, not motion. Miss Delcy, Mr. Phillips, Mr. Wilson, and Mr. Templeton are spoken of as being in treaty with the Lyceum schemists, but Mme. Balfe is to be the trump card of the undertaking; and as she is also in treaty with the Drury-lane manager, nothing can be definitive until Mr. Eliason shall have matured some plan to occupy himself and his theatre when the promenade shall have utterly tired out his pedestrian patrons, a consummation apparently not very remote. We vouch for the authenticity of a very small portion of the above, but the numerous gossipings on the subject evince the public want of some permanent musical establishment in London, and till the professors are roused to do themselves and the public justice in that way we must be thankful to Mr. Balfe (who emulates his notorious countryman) or any other *agitator* who has leisure enough to keep the question alive.

LORD HOWE, as one of the directors of the Queen's Concerts of Ancient Music, will preside at the 103rd anniversary of the Royal Society of Musicians, which will be celebrated on the 2nd of April.

M. LISZT AND HIS PARTY have given three concerts at Cork with great success; they leave Dublin this week, give a concert at Belfast to-morrow, then proceed to Glasgow and Edinburgh.

RICHARDS, who led the band at Drury-lane in the time of Garrick, was a man of excessive vanity. Annoyed that the manager treated his endeavours with the greatest *sang froid*, he one evening, in company, thus addressed him—"Though, sir, you are flattered so much, you never yourself condescend to flatter any one." "No, sir, not even you," was the reply: "but, instead of flattery, accept my sincerity; for, in the hearing of this good company, I pronounce you to be a regular rude, rough, rugged rasping rascal."

A SINGER may have the finest voice in the world, and the most brilliant execution; but these qualities will only enable him to gratify the ear, without touching the heart, unless he add to them that energetic and impassioned delivery of the words, which is to be acquired only by a thorough knowledge of their

meaning and spirit, and without which he will never be able (in the happy phrase of Shakspeare) to "discourse most eloquent music." Eloquence in music, like eloquence in language, consists in the utterance of impressive thoughts in an impressive manner.—*Balfe's Italian School of Singing.*

THE COMPOSER VIVALDI filled, at the same time, the functions of priest and of maestro di capella. A remarkable instance of absence of mind is related of him. As he was saying mass in a crowded church, the musician's mind wandered from the sacred subject, and was busy amidst the creations of his fancy. Totally absorbed by the brilliant conceptions of the moment, which he was fearful of losing, the good priest quitted the altar, to the no small amazement of the congregation, hurried to the sacristy, and scratched down the precious motivo upon the margin of a missal. He then returned quietly and finished the interrupted sacrifice. This aberration of fancy had, however, well nigh cost poor Vivaldi very dear. Some of the scandalized auditory made the pardonable irregularity of the musical priest a subject of accusation to the Holy Office, but the Inquisition, with a lenity not always found at that tribunal, dismissed the complaint with indifference, for doubtless in the eyes of the successors of Torquemada, a madman and a musical virtuoso were one and the same thing.

THE GRUMBLERS are a very ancient family. Aristotle, Plato, and others, in the most flourishing period of music in Greece, are full of their lamentations for the corruption of the art. It is more than probable that those philosophers, like certain modern amateurs, exaggerated the evils of which they complain. In music, more than in any other thing, men are apt to be influenced by the force of reminiscences, and are tempted to call that the decay of the art which is frequently nothing else than the decay of their faculties, and the effect of age, which steals on imperceptibly, and blunts the finer edge of sensibility.

THE SEVEN MUSICAL SIGNS, ut, re, mi, fa, sol, la, sa, invented by the Benedictine monk Guido Aretino, are the first syllables of some words contained in the first strophe of a Latin hymn, composed in honour of St. John the Baptist, which runs thus—

*Ut queant laxis, Resonare fibris
Mira gistorum, Famuli tuorum.
Solve polluti, Labii reatum,
Sancte Joannes.*

CREATION IN ART.—A finished air of the pathetic kind is an assemblage of various accents, which have, at different times, escaped from souls endowed with sensibility; it resembles the painting of Zeuxis, which portrayed the goddess of beauty by an assemblage of the most exquisite traits of loveliness the painter could select. It is thus that the sculptor and the musician concentrate dispersed beauties, and succeed in inspiring us with that delight which nature could not of herself, unaided and unassisted, impart.—*Abbé Morelet.*

AN AUTHOR, speaking of the famous quarrel between the partisans of the ancient and modern music, has the following remark—"If after having read all the authors upon music that came in my way, from Aristoxenes to M. Rameau, I were permitted to state the impression that has been left on my mind, I would do it in three words. The Ancients are the fathers of music; they left behind a numerous offspring, the greater part of whom did not know their own parents; and the other part, still more ungrateful, refused to know them."

MUSICAL PARADOXES may be advanced and defended, with all the force of logic and the powers of persuasion; but at last it will, in all probability, be found that common sense, habit, and prejudice will not leave the decision either to reasoning or eloquence, but insist upon having a vote upon the occasion.

TO CORRESPONDENTS.

Mr. Austin is informed that the "Quatre Bagatelles" composed by Mr. Davison are published by Wessel and Co., of Frith-street, Soho-square.

"P. A." is recognised under his various signatures, and is recommended to apply to the Academy for any further particulars he may require.

The plan of "Allegro" is not sufficiently organised to obtain any advantage from publicity. We promise him our co-operation if he carry out his idea.

674839

LIST OF NEW PUBLICATIONS.

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Bonnett, W. 8.—Classical Practice, no. 5, Clementi's Second Sonata, op. 40 *Coventry*.
 Belchynden, Miss. — Hale House *Qna*.
 drilles *Ditto*.
 Mozart's Works, no. 30, edited by C. Potter *Ditto*.
 Lanner.—Waltzes Anima *Wessel*.
 Beethoven's Works, by Czerny, nos. 18 and 19, two easy sonatas, op. 49 *Ditto*.

MISCELLANEOUS.

Kuhlan.—New edition of op. 57, three grand solos for flute, with piano accompaniments; edited by J. Clinton *Wessel*.
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 London: Printed by JOHN LEIGHTON, at his Printing-office, 11, Johnson's Court, Fleet Street, January 14th, 1841.